

**S T U D I O
G A L E R I J E
F O R U M**

CENTRA ZA KULTURU
I INFORMACIJE ZAGREBA
ZAGREB, PRERADOVICEVA 5

24 crteža

LOURDES SILVA DE AMORIM CEDRAN

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UMJETNOST LOURDES CEDRAN

Lourdes Cedran predstavlja istaknuti lik novog umjetničkog vala u Brazilu u posljednjih nekoliko godina. Premda povezan sa psihodeličnim i magijsko-fantastičnim i nadrealističkim strujama u svijetu, taj val posjeduje i svoje izvorne vidove. Osobeni stil Lourdes Cedran postepeno se razvija od vizionarskih ulja iz 1965. do sadašnjih paranormalnih obojenih platna, preko zdanja fantastičnih predmeta i simboličnih uljenih poliptiha s ispisanim riječima u latinskom alfabetu. U njenom je radu bila od posebnog značenja i skulptura, često dopunjujući slikarske prizore i predmetne konstrukcije, zbog njoj svojstvenog duhovnog prilaženja vlastitom metafizičkom poniranju. Značajni metafizičko-erotski crteži iz 1969./o god. predstavljaju važnu prekretnicu u njenom razvoju.

Postoje mnoge uočljive razlike u djelima magično-psihodeličnih umjetnika Brazila. Ipak se odlikuju i nekim zajedničkim tendencijama, kao što je izraz paranormalnog straha i specifičnom upotrebom boje u magijskoj maniri koja ih izdvaja od drugih umjetnika te struje u svijetu i na američkom kontinentu. Utjecaj nadrealizma, evropske i sjevero-američke struje magično-fantastične umjetnosti, iznenađujuće je omeđena u brazilskoj umjetnosti, kao i utjecaji nešto recentnije orijentacije psihodelika.

To je značajno u usporedbi s utjecajem drugih međunarodnih stremljenja na cjelokupni razvoj brazilске umjetnosti za posljednjih pedeset godina.

Brazilска kultura ima donekle drugačiju povjesnu pozadinu od preostalih latino-američkih zemalja, ne samo zbog portugalske kolonizacije, nego i stoga što mu je nedostajala tradicija razvijenih indoameričkih civilizacija. S druge strane utjecaj afričkih kultura na Brazil mnogo je jači nego u većini spomenutih zemalja. Ipak u Brazilu kao i u većini zemalja Latinske Amerike postoji moćna autohtona tendencija fantastičnom realizmu u književnosti i umjetnosti: šire poimanje straha pred stvarnošću uključujući fantastične i paranormalne predodžbe udružene u racionalnom i sjetilnom pristupu zbilji.

Latino-američki fantastični realizam duguje svoje postojanje snažnoj indoameričkoj i afričkoj kulturnoj tradiciji i dosta često iberskoj kulturi s ukorjenjenim islamskim utjecajima i njenim ne građanskim prizorima. Tako Latinska Amerika ima povoljne prilike za razvoj kasnijih građanskih kultura, koje se sada posvuda u svijetu rađaju.

Manifestaciju vanevropskih kulturnih tradicija u latino-američkim masama stoljećima su potiskivali viši krugovi društva, ali su se one uporno održale iako često u potpunoj tajnosti. Sad je ta ista tradicija naglo izbila i prokrčila put i u najviše slojeve društva.

Ona preastavlja i zanimljivi vid borbe za nacionalnu slobodu na kulturnom planu. I ne samo u glazbi, književnosti i umjetnosti, Latinska Amerika bilježi uspon utjecaja vanevropskih kulturnih predaja kao posljedicu slabljenja kapitalističke i imperijalističke ideologije.

Ulja Lourdes Cedran iz 1965 god. imaju kao osnovu temu kozmogonijske vizije isprepletene životinjskim i ljudskim likovima, te cvijećem slikanim u velikim nanosima jarke boje kao u zamahu nekog vatrenog fluida. Platna su slikana kao u stanju budnog sna koji će se ponovo pojaviti u platnima 1971—73 godine, premda s posve drugim sadržajem.

U toku 1966 god. izrađuje uglavnom fantastične kutije i škrinje ispunjene lutkama, punjenim životinjama i kosturima izrađenim od životinjskih kostiju. U tom je razdoblju slikarica razvila značajni srok fantastičnih i konceptualnih umjetničkih oblika.

Njeno je djelo u to vrijeme često obilježeno bolnim i dramatskim akcentima ispunjenim tužnim uspomena na djetinjstvo i mladost.

Treća faza stvaralačkog razvoja Lourdes Cedran odveo je umjetnicu u minimalističku geometrijsku skulpturu u toku 1967 god. Njene zamašne drvene skulpture s IX. Bienala u Sao Paulu dopuštaju gledaocu da nesmetano prelazi iz vanjskih u unutarnje prostore. Crna boja kipova potsjeća na doživljaje noćne kontemplativne prirode.

Od 1967. Lourdes Cedran naizmjenično radi i slike i skulpture. Krajem 1967 god. počinje izrađivati velika drvena slova izložena u Muzeju Moderne umjetnosti u Rio de Janeiru, na Salonu Esso. Kasnije izrađuje velika slova latinskog alfabeta u metalu i akriliku. Upotreba akrilika pomogla joj da stvori usporednu viziju unutarnjih i vanjskih prostora, sovjersne svjetlosne i obojene efekte izmjenom boje i akrilika. Razvojem ove geometrijske slovne skulpture napokon je odvodi u 1972 god. u skulpturu — ideogram nadahnut pismenima dalekog Istoka.

Godine 1968 uvela je slova latinske abecede u uljene poliptihe. Svako od njih određivalo je jednu riječ erotskog i metafizičkog značenja: SVJETLOST-EROS-LJUBAV itd. Svako slovo je uključeno u jedan erotski, simbolički lik na posebnom platnu, koja poredana daju riječ.

Godine 1969 Lourdes Cedran počinje sistematički slikati krupnim potezima na papiru. Otpočinje serijom lijepih erotsko-metafizičkih slika s izložbe u Milanu održane 1971. god. u Italo-brazilskom kulturnom centru. Te slike odražavaju vrsnost linearnog izraza u naglašenoj poetskoj slici dobivenoj građenjem sitnih struktura nanking tkanine na bijeloj podlozi, koja simbolizira zaslepljujući protok svijetlosti. Tu je seksualno sjedinjenje viđeno kao kozmičko i pojedinačno iskustvo.

U 1971 godini započinje duboki prevrat u umjetnosti Lourdes Cedran, s jakim naglaskom paranormalnih elemenata, tako jasno iskazanim u posljednjoj seriji crteža. Te misteriozne i fascinantne radove umjetnica je učinila u gotovo nesvjesnom stanju, kao u hipnotičnom snu u trajanju od nekoliko sati. Glavna tema tih platna nadahnjuje se starim Egiptom, Kinom, islamskom Španjolskom, evropskim Srednjim vijekom, kulturom starih Maya, te drugih nestalih civilizacija. Te su slike bojene na veličanstven, simbolički način, i u sebi uključuju mnoge arhaične i magijske strukture alfabeta s portugalskim prijevodom nepoznate i samoj slikarici — učinila ih je u nesvjesnom stanju. Osnovna tema slike odražava vizije i snove umjetnice dok su bile izvođene. Natpisi se odnose često na budućnost kao neka vrsta poruke ili upozorenja.

S umjetničkog stajališta paranormalno slikarstvo Lourdes Cedran odgovara mnogo višem stupnju dometa nego li njeni prethodni radovi, virtuozištetom kombinacija poteza i boje, slobodom i smjelošću kompozicije, napose usaglašavajući obojene i neobojene površine. Slike predstavljaju vrlo originalan vid magijsko-psihodelične umjetnosti, koja otvara širom nove horizonte fantastičnom realizmu u slikarstvu. Osim slikarskih platna u boji izrađenih u nesvjesnom stanju, Lourdes Cedran je izradila i seriju slika u crno-bijeloj tehnici automatskim pokretima bez učešća volje na pri punoj svijesti. Te slike pripadaju magijskom realizmu, uključujući simbole afričkih i indo-američkih magijskih kultura Brazila, a drugi opet simbole azijske mandale i tantričke umjetnosti bez ikakvog pisma.

Nešto novijeg su datuma platna u boji slikana automatskim crtežom, u obliku mandala, kao i serija slika na obojenoj podlozi o životu Čovjeka bez natpisa, no izrađena također u nesvjesnom stanju. Građanska kultura Zapada obilježena je razvojem umnih sposobnosti čovjeka, kao i začuđujućim porastom fizikalnih znanosti, tehnologije i industrijske proizvodnje. Sad smo na pragu post-građanske kulture koja se razlikuje po svojoj potrebi da razvije čovjekovu mnogostrukost, a društvo usaglasí s takvim idealom čovjekova bića. Znanosti neorganske naravi i fizička energija više nisu dovoljne. One se moraju integrirati u snage Čovjeka, Života i Društva, dopunjene novom umjetnošću i razvojem Filozofije.

Umjetnost u svim svojim oblicima mora igrati glavnu ulogu u toj kulturi, pomažući da se dobije nova slika Čovjeka u svim njegovim dimenzijama, umjesto civiliziranog soja iz građanske kulture, koji je napokon postao »razumski stroj« konsumacionog društva. Takva mnogostrana slika čovjeka čak i na grubí šematski način, bila bi neprocjenjivi vodič u samostalnim kolektivnim pothvatima izgradnje kulture kasnog građanskog društva. Ona bi sažela i oblikovala osnovne vrijednosti sadašnjeg razvojnog stupnja, dosegaí sjetilnu, emocionalnu, intelektualnu i intuitivnu razinu čovjekove ličnosti.

Najznačajnija umjetnost našeg vremena morala bi začí u sve normalne i paranormalne sposobnosti čovjeka da se dobije globalna slika potrebna našem vremenu.

U vanevropskoj povijesnoj predaji i svemu što nam je ona ostavila nalazimo bolje poimanje čovjekova bića nego li u Zapadnoj kulturi. Zato je u posljednjem stoljeću i porastao na Zapadu interes za upoznavanjem tih civilizacija, kao i svijest o jednostranosti Zapadne i Helenističke kulture naročito među naprednim umjetnicima i filozofima.

Potkraj devetnaestog stoljeća uočena je važnost velikih azijskih civilizacija. Od početka dvadesetog stoljeća evropske umjetnike privlači afrička, a zatim i indo-američka i oceanijska kulturna predaja. Sad i Evropa i Amerika uviđaju da u Latinskim zemljama dolazi do sinteza na kulturnom planu od velikog značenja, za stvaranje kasne građanske kulture. Važnost nove latinoameričke arhitekture, posebno brazilske, napose je cijenjena. Kasnije fantastični realizam latino-američke književnosti smatra se najvrednijim doprinosom ovom pravcu.

Neka dostignuća latino-američkih umjetnika u kinetičkoj i ambientalnoj umjetnosti doživjela su priznanje, ali ne i dostignuća recentnijih pokreta kao što je magijska i psihodelična umjetnost koja bi konačno mogla biti i od veće važnosti za poimanje Čovjeka. To ne iznenađuje, jer je čak i u Latinskoj Americi takvih djela bilo malo izloženo.

MARIO SCHÖNBERG

THE ART OF LOURDES CEDRAN

Lourdes Cedran is a distinguished personality of a new artistic movement started in Brasil during the last years. Although related to the psychedelic and magic-fantastic-surrealistic international currents, it has many original aspects. Her personal style developed gradually from the visionary oil paintings of 1965, up to the present paranormal coloured drawings, through the construction of fantastic objects and the symbolic oil paintings of her polyptichs with words in latin letters. Sculpture has also been particularly important in her work, often showing complementary aspects to those of her painting and object construction, because of its very deliberate mental approach to her metaphysical intuitions. The remarkable metaphysic-erotic drawings of 1969-70 were an important turning-point of her development. There are many significant individual differences in the works of the magic-psychedelic brazilian artists. They have nevertheless some common tendencies, such as the marked paranormal apprehension and the special magic use of colour, which distinguish them from the magic, fantastic and psychedelic artists of Europe and the U. S. A, as well as from those of other latin american countries.

The influence of surrealism and of the european and north american, magic-fantastic art was surprisingly restricted in brazilian art, as well as that of the more recent international psychedelic art. This is specially remarkable in comparison with the very strong influence of many other currents of international art on the whole development of the brazilian modern art, in the last fifty years.

The brazilian culture has a historic background quite different from that of the spanish latin american countries, not only because of the portuguese colonization, but also by not having the tradition of developed indoamerican civilizations. On the other hand, the influence of the african culture in Brazil is much stronger than in most of those countries. There is however in Brazil, as in the whole Latin America, a powerful autochthonous tendency to a fantastic realism in literature and art: a wider form of the apprehension of reality, including both fantasy and paranormal perceptions, associated to the ordinary sensorial and rational approach to reality.

The latin american fantastic realism is in part due to the existence of strong living indo-american and african cultural traditions, and quite often also to the iberic culture itself, with its deeply rooted islamic influences, and its widely non bourgeois outlook. Thus Latin America has very favourable conditions for the post-bourgeois culture, now in the process of birth everywhere in the world.

The manifestation of the non european cultural traditions of the latin american masses have been in general strongly repressed during centuries by the upper classes, but they were tenaciously conserved, often in a clandestine way. Now they are emerging rapidly and penetrating into the upper classes. This is an interesting aspect of the fight for national liberation in the cultural domain.

Not only the music, literature and art of Latin America, but also its general Weltanschauung, are being increasingly influenced by the ascension of the non european cultural traditions of the masses, as a consequence of the weakening of the capitalistic and imperialistic ideology.

The oil paintings of 1965 of Lourdes Cedran have as subject matter cosmogonic visions with symbolic human figures and animals, sometimes also flowers, in large masses of violent colour in a kind of fiery fluid motion. They were painted in a state of waking dream, which would reappear in her drawings of 1971-73, although with an entirely different content.

During 1966 she produced mainly fantastic boxes and shrines, containing dolls, stuffed animals and also conceptual skeletons built with bones of different kinds of animals. She developed in that phase

a remarkable combination of fantastic and conceptual forms of art. Her work of those years was often dramatic and dolorous, charged with painful reminiscences of her childhood and youth.

The third phase of the creative development of Lourdes Cedran led her to a nearly minimalistic kind of geometric sculpture, in 1967. Her large wooden sculptures of the IX Sao Paulo Bienal could be opened by the public, allowing the spectator to go over from the external to the internal space. The black colour of the sculptures suggests a deep nocturnal experience of a contemplative nature.

Since 1967 Lourdes Cedran worked alternatively in painting and sculpture. At the end of 1967 she started to build large wooden capital latin letters, exposed at the Museu de Arte Moderna of Rio de Janeiro, in the Salão Esso. Later she built capital latin letters in metal and acrylic. The use of acrylic allowed her to obtain a simultaneous vision of the inner and outer spaces, and also special colour and light effects, by means of different colours of acrylic. The evolution of the geometric letter sculpture led her finally to sculptures of ideograms inspired by the far eastern writing, in 1972.

In 1968 she introduced the capital latin letters in her oil polyptichs. Each of them constituted a word with an erotic-metaphysic meaning: LIGHT, EROS, LOVE etc. Each letter is associated to some erotic symbolic figure, in a separate canvas, whose assemblage gives the word.

In 1969 Lourdes Cedran began to make systematically her large drawings on paper. She started with the beautiful series of erotic-metaphysic drawings of her Milano exhibition of 1971, at the Centro Cultural Brasil-Italia. The erotic drawings of 1969-70 showed her mastery of the linear expression, in the intense poetical images obtained by means of the minimal structures of black nanking lines on the large white paper surface, which symbolizes a dazzling inflow — outflow of light. The sexual union is seen as both an individual and a cosmic experience.

In 1971 started a deep change of the nature of the art of Lourdes Cedran, associated to the powerful manifestation of paranormal faculties, clearly shown by the latest series of drawings. Those mysteriously fascinating works were done by the artist in a state of total unconsciousness, as under a hypnotic spell with a duration of several hours. Their subject matter is often related to ancient Egypt, China and Islamic Spain, as well as to the european Middle Age, and to the Maya culture and other lost civilizations. Those drawings are coloured in a magnificent symbolic way, and involve in their structure writings in many archaic and magic alphabets, unknown to the artist, with the portuguese translation in their backs, also done in the state of unconsciousness. The subject matter of those drawings is related to dreams and visions of the artist at the time of their execution. The writings refer often to things of the future, as a kind of premonitory messages.

From a purely artistic point of view, the paranormal drawings of Lourdes Cedran correspond to a much higher level than her previous work, by the mastery of the combination of line and colour and the freedom of their extremely audacious composition, in particular by the articulation of the painted and unpainted areas. They are a very original type of magic-psychedelic art, which opens new broad horizons, for the fantastic realism in painting.

Besides the purely unconscious colour drawings, Lourdes Cedran has also made series of black and white ones in automatic motions of the hand in the state of consciousness, without any interference of the will of the artist. Those drawings are of a magical type, some involving symbols of the african and indo-american magic cults of Brazil and others related to asiatic mandalas, and the tantric art, not involving writing.

More recently, Lourdes Cedran has been making automatic colour drawings of the type of mandalas, and also a series of colour drawings on coloured papers on the life of Man, not involving writing, done in a state of unconsciousness.

The bourgeois culture of the West was characterized by a strong development of the intellectual side of Man, associated to the astounding growth of the physical sciences, technology and industrial production. Now we are at the beginning of a post-bourgeois culture, distinguished by its need for the many-sided development of Man and for a Society adequate to such an ideal of Man. The sciences of inorganic matter and the physical energy are no more sufficient. They must be integrated to those of Life, Man and Society, which should also be complemented by a new Art and a new development of Philosophy.

Art in all of its forms must play a central rôle in the postbourgeois culture, by helping to get a new intuitive picture of Man in all his dimensions, instead of that of the intellectual Man of the bourgeois culture, which finally became that of an intellectual machine, in the so called consumer society. Such a many-sided picture of Man, even in a rough schematic way, would be an invaluable guide for both individual and collective action in the construction of the postbourgeois culture. It would give, in a synthetic and all pervasive way, a formulation of the new fundamental values in the present stage of the development of the post-bourgeois age, reaching the sensorial, emotional, intellectual and intuitive levels of the human personality.

The most significant Art of our time must be both sensorial and super-sensorial, emotional and super-emotional, intellectual and super-intellectual, intuitive but also cosmically super-intuitive. It must reach all the normal and paranormal faculties of Man, in order to convey the global picture of man needed by our age.

In the non european cultures of the past, and what still remains of them, we can find a better understanding of some of the non intellectual sides of Man than in the Western bourgeois culture. This explains why the West became increasingly more interested in those cultures in the last hundred years, as the one-sidedness of the bourgeois Western culture, and also of the Hellenic tradition, became gradually clearer to the advanced western intuition, more specially to artists and philosophers.

The basic importance of the great asiatic civilizations was already largely understood at the end of the nineteenth century. Since the beginning of the twentieth century, the african culture attracted the european artists, and later those of Indo-America and Oceania.

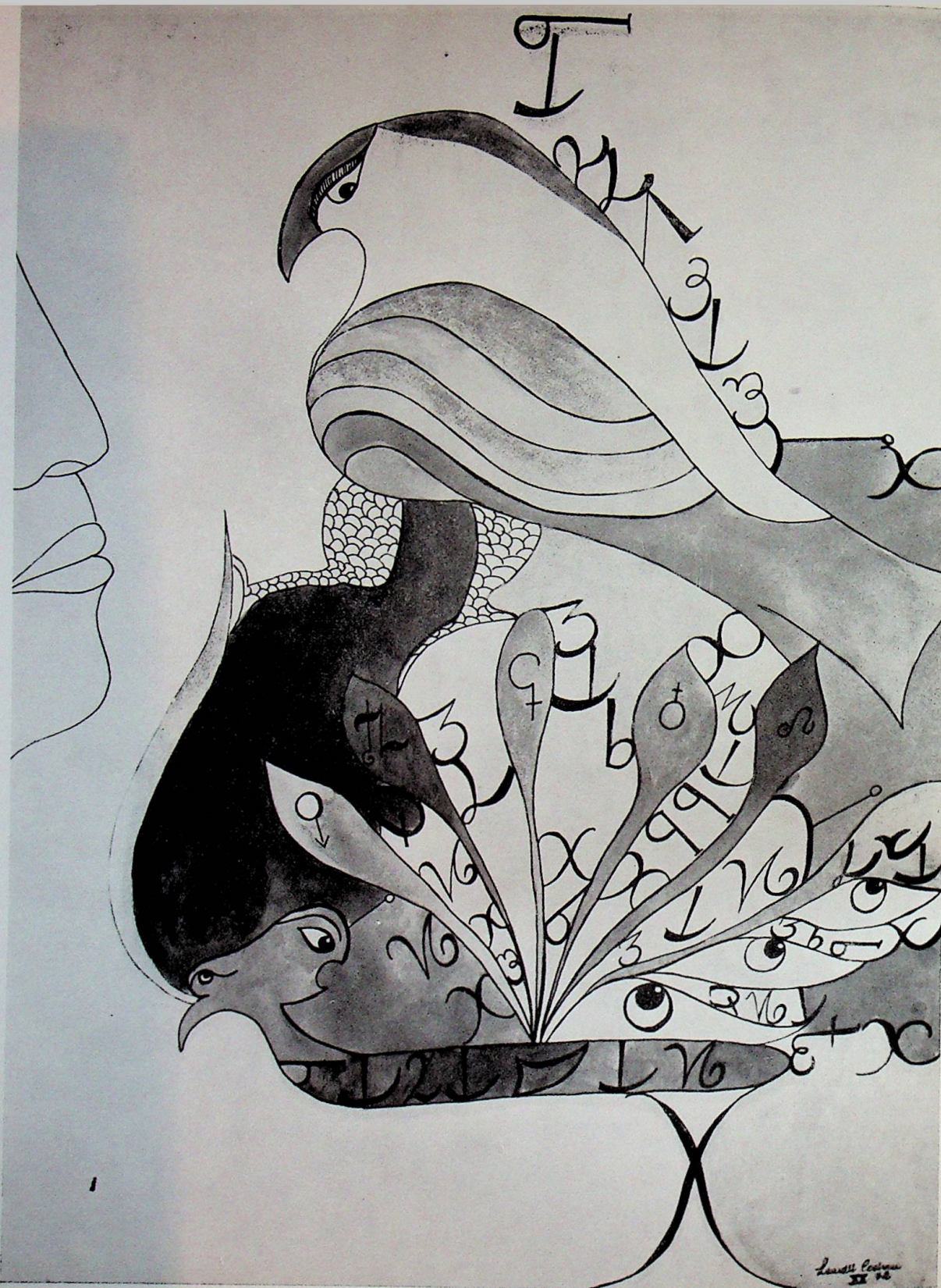
Now Europe and the USA are realizing that in Latin America there is a growing cultural synthesis of great significance for the creation of the post-bourgeois culture. The importance of the new latin american architecture, specially the brazilian one, is now widely appreciated. Lately the fantastic realism of the latin american literature is also being considered as one of the most valuable contributions.

Some of the achievements of the latin american artists in kinetic and ambiental art have already been recognized, but not yet those of their more recent movements related to the magic and psychedelic art, which may be eventually of deeper importance for a many-sided picture of Man. This is not surprising, since not many of such works have been exhibited, even in Latin America.

MARIO SCHÖNBERG







LOURDES THEREZINHA SILVA DE AMORIM CEDRAN

Studij: DE ARTE, Sao Paulo — Akademija likovnih umjetnosti
Profesori: Ionaldo Cavalcante, C. Jachieri i Rissone.

DOSADAŠNJE IZLOZBE:

- 1963 — Centar znanosti, književnosti i umjetnosti — Campinas — Sao Paulo Gradska kazalište »Carlos Gomes« — Campinas — Sao Paulo
- 1964 — Galerija DEARTE — Sao Paulo
- 1965 — Galerie des Feuilles — Sao Paulo
Javna biblioteka Santo André (individualna izl.) — Sao Paulo
Salon suvremene umjetnosti — Campinas — Sao Paulo
Salon rada
Galerija DEARTE — Sao Paulo
Muzej suvremene umjetnosti (Božićni salon) — Campinas — Sao Paulo
Galerija Atrijum — Sao Paulo
- 1966 — Sajam (Veletžnica) — 66 u Galeriji Relief — Rio de Janeiro
Salon du Prix-Air France — Muzej moderne umjetnosti — Rio de Janeiro
XV Salon moderne umjetnosti
Univerzitetski salon Ararasa — Sao Paulo
Galerija »Ponto de Encontro« — Sao Paulo
Operativna istraživanja — Galerie des Feuilles — Sao Paulo
Alliance Française — Sao Paulo
II. Salon suvremene umjetnosti Campinas — Sao Paulo
I. Salon likovnih umjetnosti — Espirito Santo
Otvorena izložba — Barra Funda — Sao Paulo
Javna dražba Cate — Muzej umjetnosti — Sao Paulo
Galerija »Ponte de Encontro« (samostalna izložba) — Sao Paulo
V. Salon rada — Sao Paulo
Kolektivna izložba u Amparou — Sao Paulo
Kolektivna izložba Katoličkog Sveučilišta u Campinasu — Sao Paulo
- 1966 — I. Nacionalni Bienal Salvadora — Bahia
Galerija Convivium (samostalna) — Salvador — Bahia
Božićni salon — Muzej suvremene umjetnosti — Campinas — Sao Paulo
- 1967 — I. Salon likovnih umjetnosti — Americana — Sao Paulo
Galerija Copacabana palače (samostalna izložba) — Rio de Janeiro
Salon Caixa u Maloj Galeriji — Rio de Janeiro
Mala Galerija KLM (samostalna izložba) — Sao Paulo
Mirador umjetnosti — Sao Paulo
Javna biblioteka Curitiba — Paraná
Muzej moderne umjetnosti — Florianopolis — Santa Catarina
Muzej moderne umjetnosti — Rio Grande do Sul
IX. Bienale Sao Paula
Brasilia
Sao Caetano do Sul — Sao Paulo
Salon de Curitiba
Salon Esso
- 1968 — I. Culturelle Belem — Pará
Salon Pauliste Moderne umjetnosti
Galerija Guignard — Belo Horizonte — Minas Gerais
Salon Belo Horizonte — Minas Gerais
I. Sajam Međunarodnog udruženja umjetnosti ARTEDE
Likovna — Sao Paulo
Galerija Chelsea — othon Palace — Sao Paulo

1969. — I. Sajam umjetnosti AIAP (Udruženje Međunarodnih likovnih umj). — Santos — Sao Paulo

Salon Belo Horizonte — Minas Gerais

II. Nacionalni Bienale Bahie

Salon Sao Caetano — Salon Santo André — Sao Paulo

Salon Pauliste — Moderne umjetnosti

Galerija Voltaico — Rio de Janeiro (samostalna izložba)

1970 — Galerija Azulao — Sao Paulo

Kiparstvo Avant-Garde — Place Roosevelt — Sao Paulo

1970 — Putovanje u Evropu u okviru Kulturne misije i informiranja vlade Države Sao Paulo

Izabrani umjetnici od strane Ministarstva vanjskih poslova za izložbu Avant-garde Brazilskih umjetnika u okviru Kulturne Brazilske Misiije — Assumpcion — Paraguai

1971 — Galerija Rosa Filho (kolektivna izložba) — Sao Paulo

Samostalna izložba u Kulturnom centru Brazila — Italija — Milano

Panorama suvremene brazilske umjetnosti u Muzeju moderne umjetnosti — Sao Paulo

NAGRADE: Brončana medalja XV. Salona Paulista Moderne umjetnosti 1966

Utješna nagrada na I. Bienalu Salvador — Bahia

I. nagrada za kiparstvo — Salon Sao Caetano — 1967

I. nagrada za kiparstvo — Salon Sao Andréa — 1969

I. nagrada za design — Salon de Jundicii — 1972

DJELA U PRIVATNOM VLASNIŠTVU I MUZEJIMA:

Muzej umjetnosti Sao Paulo

Odjel za vizualne umjetnosti Union Panamericaine — Washington — USA

Zbirka Bienala Bahie

Muzej suvremene umjetnosti u Campinasu

Muzej moderne umjetnosti u Florianopolisu — Santa Catarina

Italo-Brazilijanski kulturni centar — Milano — Italija

Zbirka Gradskog centra Sekretarijata za prosvjetu i kulturu

Santo Andre — Sao Paulo

PRIVATNE ZBIRKE:

Mario Schönberg — Sao Paulo

Leao Schechtmann — Sao Paulo

Flora Scheldon — Sao Paulo

H. Goldestein — Sao Paulo

Paulo Franco — Sao Paulo

General J. Franco Pontes — Sao Paulo

Nei Gonçalves Dias — Sao Paulo

Jose Geraldo Vieira — Sao Paulo

Hilda Hist — Campinas — Sao Paulo

M. Alexandre Marcondes Machado Filho — Campinas — Sao Paulo

General Edmundo Costa Neves — Rio de Janeiro

Trino Martinez Trives — Madrid — Španjolska

Jaime Valle Inclan — Madrid — Španjolska

Profesor Michele Luneta — Sao Paulo

OSTALE DUŽNOSTI:

Tri godine bila je koordinator u Muzeju suvremene umjetnosti grada Campinas. Jedan je od suosnivača Udruženja Muzeja brazilske umjetnosti — Savjetnik u Kulturno-umjetničkom savjetu države Sao Paulo. Šef Sekcije Sekretarijata za kulturu, sport i turizam države Sao Paulo.

LOURDES THEREZINHA SILVA DE AMORIM CEDRAN

Studies: DEARTE, Sao Paulo — Professors: Ionaldo Cavalcante, C. Jachieri and Rissone

REALISED EXPOSITIONS:

1963 — Center of Sciences, Literature and Arts — Campinas — Sao Paulo
City Theater — Carlos Gomez — Campinas — Sao Paulo

1964 — DEARTE Gallery — Sao Paulo

1965 — Leaf Gallery — Sao Paulo

Public Library of Santo Andre (individual exposition) — Sao Paulo

Salon of the Contemporary Art Museum of Campinas — Sao Paulo

Salon of Work

DEARTE Gallery — Sao Paulo

Contemporary Art Museum of Campinas — Sao Paulo (Christmas Salon)

Atrium Gallery — Sao Paulo

1966 — Super-Market-66-at the Relief Gallery — Rio de Janeiro

Salon of the Price — Air France — Modern Art Museum — Rio de Janeiro

XVth Salon of Modern Art

Salon of the Araras University — Sao Paulo

»Ponto de Encontro« Gallery — Sao Paulo

Operating Research — Leaf Gallery — Sao Paulo

Alliance Française — Sao Paulo

IIInd Contemporary Art Salon of Campinas — Sao Paulo

I st Plastic Arts Salon — Espirito Santo

Outdoor Exposition — Barra Funda — Sao Paulo

Auction of Cate — Art Museum Sao Paulo

Ponto de Encontro Gallery (individual Exp) — Sao Paulo

Vth Salon of Work — Sao Paulo

Collective Exposition at Amparo — Sao Paulo

Collective Exposition at the Catholic University of Campinas — Sao Paulo

1966 — I st National Biennial of Salvador — Bahia

Convivium Gallery (individual exp.) — Salvador — Bahia

Christmas Salon — Contemporary Art Museum — Campinas — Sao Paulo

1967 — I st Plastic Art Salon — Americana — Sao Paulo

Copacabana Palace Gallery (individual exp.) Rio de Janeiro

Caixas Salon — Small Gallery — Rio de Janeiro

Small Gallery — KLM — (individual exp) — Sao Paulo

Mirador of Arts — Sao Paulo

Public Gallery of Curitiba — Parana

Modern Art Museum — Florianopolis — Santa Catarina

Modern Art Museum — Rio Grande do Sul

IXth Sao Paulo Biennial

Brasilia

Sao Gaetano do Sul — Sao Paulo

Curitiba Salon

Esso Salon

1968 — I st Belem Culturelle — Para

Modern Art Pauliste Salon

Guignard Gallery — Belo Horizonte — Minas Gerais

Belo Horizonte Salon — Minas Gerais

I st Artede Fair — International Art Association

Plastic — Sao Paulo

Chelsea Gallery — Othon Palace — Sao Paulo

- 1969 — 1st AIAP Art Fair — (International Plastic Art Association) — Santos — Sao Paulo
 Belo Horizonte Salon — Minas Gerais
 II nd National Biennial of Bahia
 Sao Caetano Salon — Santo André Salon — Sao Paulo
 Pauliste Salon of Modern Art
 Voltaico Gallery — Rio de Janeiro (individual exp)
 1970 — Azulao Gallery — Sao Paulo
 1970 — Sculpture of th Avant-Garde — Place Roosevelt — Sao Paulo
 1970 — Travel to Europe in the Culture Mission to gether informations for the State of Sao Paulo Government
 The artist was chosen by ITAMARATY (Foreign Affairs Ministry) to participate in the Exposition of the Brazilian Avant-Garde Artists — Assumption — Paraguai
 1971 — Rosa Filho Gallery — (collective exposition) — Sao Paulo
 Individual exposition at the Brazilian Center for Culture — Milano — Italie
 Panorama of the Brazilian Art — Modern Art Museum — Sao Paulo
 PRIZES: Bronze medal of the XV th Pauliste Salon of Modern Art 1966
 Encouraging prize at the 1st National Biennial of Salvador
 1st Prize of Sculpture — Sao Caetano Salon — 1967
 1st Prize of Sculpture — Santo Andre Salon, 1969
 1st Prize of Design — Jundicii Salon 1972

WORKS IN PRIVATE COLLECTIONS AND MUSEUMS

- Art Museum — Sao Paulo
 Department of the Visual Art — Panamerican Union — Washington
 Bahia Biennial Collection
 Contemporary Art Museum — Campinas — Sao Paulo
 Modern Art Museum — Florianopolis — Santa Catarina
 Italo Brazilian Centar for Culture — Milano Italy
 Public Center Collection — Ministry for Culture and Education — Santo André — Sao Paulo

SPECIAL COLLECTIONS

- Mario Schonberg — Sao Paulo
 Leao Schechtmann — Sao Paulo
 Flora Scheldon — Sao Paulo
 H. Goldestein — Sao Paulo
 Paulo Franco — Sao Paulo
 General J. Franco Pontes — Sao Paulo
 Nei Goncalves Dias — Sao Paulo
 Jose Geraldo Vieira — Sao Paulo
 Hilda Hist — Campinas — Sao Paulo
 M. Alexandre Marcondes Machado Filho — Campinas — Sao Paulo
 General Edmundo Costa Neves — Rio de Janeiro
 Trino Martinez Trives — Madrid — Spain
 Jaime Valle Inclan — Madrid — Spain
 Professor Michel Luneta — Sao Paulo

OTHER FUNCTIONS

- The artist was coordinator at the Contemporary Art Museum ofr three years since 1965—68. in the city of Campinas.
 Associated founder of the Brasil Art Museums Union
 Art Expert at the Council for Culture of the State of Sao Paulo
 Chief of the Department at the Ministry for Culture, Sports and Turisme of the State of Sao Paulo.

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